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AUTHOR Zoreda, Margaret Lee
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ABSTRACT

A study expanded on earlier research into "envisionment," defined as "a personal text-world embodying all the reader understands, assumes, or imagines up to that point in the reading," in learners of English as a second language (ESL). Five Mexican engineering students performed think-aloud protocols while reading a short science fiction story. Analysis focused on the stances adopted by the readers as they proceeded through the text. Results indicate that in addition to adopting the five stances delineated in the earlier study (being outside and stepping into an envisionment, being outside and failing to step into an envisionment, being in and moving through an envisionment, stepping back and rethinking what one knows, and stepping out and objectifying the experience), the subjects also identified a sixth: being in and moving through an envisionment, but based on misreading or illogical inference. In this report, interpretation of each think-aloud protocol is detailed, showing its development over time. Student profiles and post-protocol reflections are also provided. Contains 12 endnotes and 5 appendices showing student reading analyses. (MSE)

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Envisionment Stances in Reading Science Fiction in English as a Foreign Language[1]

Margaret Lee Zoreda
Area of Foreign Languages and Cultures
Dept. of Philosophy
Universidad Autónoma Metropolitana-Iztapalapa
Mexico City, MEXICO

Mailing Address:
Apartado Postal 74-255
09081 Iztapalapa, D.F.
MEXICO

Email: mlmz@xanum.uam.mx

FL023755

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Envisionment Stances in Reading Science Fiction in English as a Foreign Language

In their reading think-aloud studies with grade and junior high native English speaking students, Langer and Purcell-Gates of the Center for the Learning and Teaching of Literature at the University of New York at Albany discerned five stances of "envisionment" ("a personal text-world embodying all she or he understands, assumes, or imagines up to that point in the reading") that readers move through during the fluid, semiotic, non-linear act of reading literature.

The present qualitative exploratory project set out to see if these same envisionment postures also occur in reading literature in English as a foreign language. Five Mexican engineering students volunteered to do think-aloud protocols while reading a classic 1950s short science fiction story, "The Third Level" by Jack Finney. The results show that in reading English as a foreign language, Langer and Purcell-Gates' stances do appear, along with a sixth one discovered here, "illogical connection", that most resembles stance three but is arrived at through misreading. Another tentative conclusion from this research is that while Langer states that stances four and five are not more important for being abstract, in reading literature in a foreign language they may be as they can help to compensate for linguistic weaknesses in the foreign language.

Margaret Lee Zoreda
Area of Foreign Languages and Cultures
Dept. of Philosophy
Universidad Autónoma Metropolitana-Iztapalapa
Apartado Postal 74-255
09081 Iztapalapa, D.F.
MEXICO

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Background

In two previous papers[2] I explained, the theoretical bases for a qualitative exploratory study of literary reception in a foreign language (English) involving the participation of five undergraduate students at the Universidad Autónoma Metropolitana in Mexico City. This research is founded on the vision of the reading act as an evolving and dynamic phenomenon, with the reader taking an active part in the creation of his or her interpretation, which is negotiated at each step during and after reading. Two qualitative studies on the process of interpretation of literature in English in native readers which used think aloud protocols were pertinent to my project: Langer and Purcell-Gates.[3]

Langer, instead of concentrating on the explicit content of the students' comprehension, focuses on the stances that they utilize to develop comprehension during the reading of literary and non-literary texts (2). From a phenomenological and hermeneutic perspective, she states that the reading act is an experience of growing understandings that evolve through time; the reader develops an "internal" text in continuous evolution---his/her momentary interpretation---corresponding to the "external" text.[4] Meaning resides with the reader; however, readers do follow the conventions marked by textual linguistic features. Therefore, texts function semiotically; a social relationship is established between text and reader (3). Reading is an act of meaning-making, of transformation; it is the act of

constructing an "envisionment". As Langer explains:

> At any point in a reading, the individual has a local envisionment, a personal text-world embodying all she or he understands, assumes, or imagines up to that point in the reading. (2)

Langer has found that the process of understanding literary and non-literary texts implies a variety of changing postures of the reader toward the text; moreover, these four attitudes are recurrent and non-linear (6). These stances are described in the following way:

1. Being outside and stepping into an envisionment (characterized by asking questions, creating context, making associations).
2. Being in and moving through an envisionment (using the ongoing text to build an envisionment, elaborating, making connections).
3. Stepping back and rethinking what one knows (connecting with one's own world; what is going on in the text provokes thoughts of the reader's life, background, and the world outside the text).
4. Stepping out and objectifying the experience (the reader distances him or herself from the final envisionment, reflecting on the reading activity, one's reactions to the text).

The four postures "represent a range of meaning-making options", and we should not consider them as a taxonomy that progresses to

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a more abstract level (20).

Purcell-Gates (1990), on the other hand, has studied the sense-making processes that remedial readers perform reading literary texts. Using "think aloud" protocols and Langer's postures as a reference, she demonstrates that remedial readers spend the majority of time in the "being outside and stepping into an envisionment" posture (4). Besides, she detects a fifth stance in this kind of reader: "being outside and failing to step into an envisionment" (often characterized by repeating and restating the text just read) (5). Remedial readers are not active readers; the contrary of the proactive stance of competent readers, these show a passive, reactive approach to the literary text (8). Reiterating Rosenblatt's categories, Purcell-Gates describes the remedial reader's orientation as efferent (informative) and aesthetic (existential) that of the competent reader (12).[5]

With respect to the methodological design of my study, I selected a very short science fiction story ("The Third Level" by Jack Finney),[6] and I divided it into twenty segments or pauses, with the idea that after reading each one, the student would have to verbalize aloud his/her thoughts, which would be recorded and transcribed. Given the intimate nature of protocols, there ought to exist a good rapport between the researcher and the participant. For this sampling, I asked for volunteers undergraduate students who had been in my courses of science fiction in English at the Universidad Autónoma Metropolitana in

Mexico City; five engineering students responded, four men and one woman, between 21 and 23 years old. As a control evaluation, I administered to them the reading comprehension part of the TOEFL (Test of English as a Foreign Language), which consists of 60 multiple choice items. Before recording the protocols in individual sessions, the students attended an orientation session with a demonstration protocol, and they were asked to write down personal information and their reading habits. After recording and transcribing each student, I specifically looked for manifestations of the five stances identified by Langer and Purcell-Gates (which Beach denominates as an experiential theory of reception)[7] in their studies of native readers of English. I classified these five stances numerically in the following manner:

1. Being outside and stepping into an envisionment.
2. Being outside and failing to step into an envisionment.
3. Being in and moving through an envisionment.
4. Stepping back and rethinking what one knows.
5. Stepping out and objectifying the experience.

After analyzing the protocols of mentalistic data,[8] it was evident that the students exhibited these postures, and, additionally a sixth stance was identified which I named "illogical inference"; this corresponds most to posture three, but it is arrived at illogically (through misreading) without any basis from the story. A preliminary conclusion derived from this study is the need of being able to draw on a wide gamut of

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postures (numbers 1, 3, 4, and 5) and the importance of their strategic utilization in order to achieve a rich literary read. A flexible handling of the stances may help compensate for some deficiencies observed in the scores of the TOEFL.

In the following sections I will analyze in detail the interpretation of each protocol, showing its diachronic development. I will also give a profile of each student with some of their post-protocol reflections. Finally, there will be a discussion of the results of the study. But first a detailed summary of the story is necessary in order to facilitate the comprehension and interpretation of the protocols.

The Story: "The Third Level"

"The Third Level", written by the American Jack Finney in 1950, is narrated in the first person in an informal style, as though in conversation with the reader. It begins with the narrator (Charley) claiming that, contrary to what the majority believe, three levels or floors do exist at Grand Central Station in New York because he has been to the third level. His psychiatrist friend (Sam) interprets this belief as a deep desire to escape modern day life. His other friends agree with Sam and add that his stamp collecting hobby is just another indication of his tendency to run away from reality. Charley maintains that his grandfather, who started his stamp collection, had no reason to flee reality in that tranquil era.

Next Charley explains to us what happened to him one night as he went home. He entered the station, went down to the second

level, passed through a door, and became lost. He tells us that Grand Central Station seems to be growing roots underneath the street like a tree. He continued walking in the underground passageways, going down to the next level. He noticed that there were less ticket booths and train platforms than usual, with everything lit by gas lanterns. All of the passengers had their hair and clothes in the fashion of the end of the last century. He also saw a locomotive engine from that era. To confirm what he suspected, he went over to a newsstand and saw a paper that had not been published for a long time with the date of June 11, 1894. He suddenly realized that he was in the past and could travel anywhere from Grand Central Station. Charley thought it would be pleasant to travel with his wife (Louisa) to Galesburg, Illinois, the town of his grandfather, to experience the tranquil life that people led in those times before the two World Wars.

He tried to buy two tickets but the ticket seller refused to accept his modern-day money, accusing him of trying to commit fraud; the narrator quickly left for fear of going to jail. The following day, trying to repeat the experience, he obtained antique money to buy the tickets, but he could not find the third level.

Even so, Charley and Louisa kept trying to encounter the third level, convinced that their friend Sam, who had disappeared, had gone to Galesburg (birthplace of the narrator) en 1894. Such a belief was founded on the fact that among Charley's stamp collection he noticed a letter, never before

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seen, with a first-day issue stamp. He opened the letter and instead of being a blank page as is the custom with first-day issues, he saw that it was a letter with the date July 18, 1894. It is a letter to Charley and Louisa, inviting them to peaceful Galesburg, signed by Sam. It is not until the final line of the story that it is revealed that Sam was his psychiatrist!

In just three and a half pages we have a classic "time tunnel" story, and similar to many short stories, a surprise ending. In this case, the fact that his psychiatrist, who had counselled Charley that his escape fantasies were dangerous, was the one who escaped to Galesburg, contradicting his own advice. The paradox of the story is clearly explicit. The language and style of Finney are not complicated; they are direct with few complicated expressions and dialogues. For a student of English as a foreign language with an average ability in reading comprehension, the story should pose few problems.

Protocol Analysis

Student A

This 23 year old female student is in the ninth trimester of electronic engineering. She has taken two courses of science fiction in English. Six months before this study she read the novel The Shadow Dancers in English, and at the time of her protocol, she had finished the first half of the novel The Dark Half by Stephen King. Her last reading in English was a technical journal on computers. In the TOEFL pretest she scored 80%; her protocol lasted 18 minutes.

As can be observed in the graph of her protocol (Appendix A), in the first two segments, she is trying to enter an envisionment. She is indifferent to the title in the first segment, being outside (It could be anything?) in stance 2 without being able to establish any connection. Afterwards she adopts posture 6 (only once in her reading), contradicting the facts of the story: The central character is asking himself what is the third level. Following these attempts, she experiences posture 1 throughout the rest of segment 2 (being outside and entering an envisionment):

> ... it could be some kind of secret, or I don't know....but this guy...the doubt is what is the third level?...maybe the authorities? I don't know.

From the initial attempt to enter the world of the story, the reader situates herself in segment 3 within an envisionment (stance 3):

> At this stage it seems that the persons around the central character are trying...sort of to distract him from his...that he wants to know what is the third level...and they're trying to disuade him from finding out.

From here on, the student experiences the story in stance 3 as an axis, with exits to posture 5 to objectify the experience:

> he even tells us that it's easy to get lost, then...this situation is really rather strange....I think this man became lost and by accident arrived at

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the third level, but the way he describes it, it seems...it could even be a trip through time....

The student returns to posture 1 five times during the rest of her reading to consult a dictionary or consider a hypothesis:

Here it appears that he either travelled to the past or arrived somewhere a group of people live as though it were the past; it could be either of these two.

At the end of her reading, she alternates between stance 3 (being in and moving through an envisionment) and stance 5 (stepping out and objectifying the experience):

He's saying that he found an old letter with an old stamp that hadn't been there before...Then, yes my suspicion was right.

Only once did she register stance 4 (relating the story with her own life and experience).

In her post-protocol reflection, the student mentions the fact in many stories there's something that only a few persons have access to, like the third level of the train station. She interprets the time tunnel mechanism in science fiction in the following way:

In many science fiction stories there is this warning: don't lose the human side of things, so you don't have to escape.

During the conversation with the researcher after the reflection, she proposed that the story resembled the film Brazil given the fact that both present dystopic futuristic worlds

centered around a hero who dreams of escaping. It should be noted that it is only after reading and thinking about the story that the student begins to relate it to her previous experience. She also remarked that the story does not explain in detail the trip through time:

> ...They don't give us any explanation of some machine or of some other dimension....They simply put forth the ideas so that you can arrive at your own conclusion.

Student B

This 21 year old male student is in the last trimester of industrial engineering. He has taken previously one course of science fiction in English. Six months ago he read in English, Warfare at 2020, and also recently he read what he terms a "technothriller", The Sum of All Fears by Tom Clancy. Besides, he has read several textbooks in English on industrial engineering related to textiles and plastics. His latest readings in English were: World's Air Forces and Air Forces Airplanes and Weapon. His TOEFL score was 87%, and his reading lasted 17 minutes.

As can be seen in the diagram of his protocol (Appendix B), his first responses are in stance 1 (being outside and entering an envisionment): I suppose it's some kind of bureaucratic science fiction history...story.....[10] From pause 2, he situates himself in stance 3:

> Then he is going to see a psychiatrist----it seems he's a psychiatrist---, and he tells him his theory about

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why he's so anxious.

At the same time he alternates stance 3 with stance 5 (objectifying the experience): He describes how he arrives, which is...it's just another justification.

Between pauses 8 and 14, that is half way through the reading, there are three times that he has to go outside and enter an envisionment; one is the search for the word "sleeve"; others are to question the facts of the story: Who knows how he got back (to the past) and A certain paradox is that although the buying power has decreased, the bills are different. Also in this middle section he presents four responses in stance 4 (relating the story with previous experience):

He's telling us that it looks very old, something like the beginning of the episodes of the "Twilight Zone".

And:

It's the paradox of going back to the past: with our present day money we could buy a lot of things.

Also:

This reminds of a movie, "Somewhere in Time"...it's the same thing...Christopher Reeve...it's the same thing.

In the last part of the story, the student recurs to stepping out to objectify his reading. Perhaps he wants to make sense of all the loose ends of the story as he approaches the end:

And we're intrigued to read the next page and read what he saw when he opened it.

Here's the last bit. He's already giving us all the missing links.

In his post-protocol reflection, the student talks about a film that is similar to the plot of the story, especially in the sense that both are concerned with old coins. Moreover, he comments about the play of time in "The Third Level":

I believe...it's a paradox...everyone wants to return to the past in order to change the future. But it's not possible because we're living in the present; we can't change the present because it would already be another future that we would be constructing.

During the conversation with the researcher, he noted that in Mexico now we have the same problems of New York in the 1950s.

Student C

This 22 year old male student is majoring in industrial engineering and is in his last trimester. He has taken one course in science fiction in English. Six months ago he read in English the novel The War in 2020. Every two months he reads stories in the magazine, Heavy Metal; besides he frequently reads computer magazines in English as well as Newsweek, Time, and Fortune. His most recent reading in English was the last issue of Newsweek. His TOEFL test was 82%, and his reading has a duration of 11 minutes.

In the beginning (see Appendix C) the student is in stance 1 (outside and entering an envisionment):

The title means a different level to those...a special

situation at this level.

After getting into stance 2 on not recognizing the author, he begins to place himself in stance 3 (move through an envisionment), which is the most frequent stance in his protocol:

> He thinks that there exists a third level that only he knows about, that he wants the others to know.

Also:

> Suddenly, he realizes that the clothes that the people had there, their way of dressing and wearing their hair and mustaches, were from the 19th century.

And:

> He continues being obsessed with the idea that this level exists.

Although one could conclude that his reading is rather mechanical, in the middle (pause 10 to 14) he establishes a distance from the reading, situating himself in stances 5 and 4:

> But I think he's not telling the others what's going on (stance 5);
>
> but he ought to be speaking with people...asking. (stance 4);
>
> In the world in which we live, to go around without money is terrible (stance 4);
>
> But he's not thinking, for example, that he's wearing a watch, clothes....that he can say what's going on, although also if he does, they could take him to a psychiatrist (stance 5).

From here on he does not return to distance himself until the start of the last pause:

> And here's a sarcastic point.

After the beginning of the story he only returns to the first stance on four occasions, as in:

> he's not saying if it's a joke or he's simply asleep.

And:

> ...but perhaps his friend went to another city, didn't notify him, he's elsewhere....

Moreover,

> But no...perhaps it's a joke...nothing more.

His post-protocol reflection shows desires to explain the psychological motivations of the characters, of elaborating more about what he had said in his think aloud, and perhaps to project himself onto and criticize the main character:

> The situation that he's living is at night when he gets lost, he's alone. He enters a door that he says he's not familiar with, but that he has become lost there previously...with that it explains why he's not afraid....But when they ask for money and he doesn't have it, that's when everything becomes undone. Therefore not carrying money on himself is the motive to go running from there...because he could have bought the tickets and gone off with someone. But the situation here is different, it causes fear. And the natural instinct is to leave running, to return to what

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one knows....Therefore, yes, he is closed in his mind that this level exists. But what he should do is talk about it with the others even though they might say that it's not true...or laugh at him...but there are things that it's better to know if they exist.

In his commentaries the student criticizes the story for being superficial (he has things to do...he doesn't have time to be waiting for an employee to give him a ticket), and he couldn't identify with the protagonist:

...What would have happened if he had stopped and thought for five minutes?...if he had asked for information, for example. His whole concept would have changed....In this story I felt that he was a passive element....I had no action....I was thinking what I would have done because if I get lost, what do I do? do I get paralyzed?

Although he related the story to two movies---"Somewhere in Time" and "Solomillo"----, and he noted similarities between the train station in the story and the Metro system in Mexico City, one could conclude that his pragmatic reading protocol is due to a clash with the suggested passivity of the main character. In fact, his post-protocol reflection was much more elaborated, reflexive, emotional and personal than his think aloud.

Student D

This male student is 23 years old, in the eleventh trimester in mechanical engineering. He has taken one course of science

fiction in English. During the last year he has read in Spanish Fahrenheit 451 and The Name of the Rose. His last reading in English was the magazine, National Geographic. His score in the TOEFL pretest was 50%, and his protocol took 38 minutes.

Compared with the other students, it is remarkable with this student the number and length of his protocol responses. He has two to two and a half times as many responses as the others, and many are more than a page long. He took double the amount of time as students A and B for his protocol. Also, the tone of his responses is different; he puts himself within the narrative, showing empathy for the protagonist:

> No, well, here it's somewhat disappointing, right? (stance five)
>
> Because, well, the poor guy, besides having changed his money, well, he can't find that famous tunnel that took him back to that earlier era. (stance 3)

In the beginning of the protocol, in pauses 1 to 7, before firmly creating an envisionment (stance 3), there is a lot of movement between stances outside an envisionment (stances 1 and 2) and stances of reconsideration (stance 4) and objectification (stance 5). For example:

> It seems to me to be the golden age of science fiction. When it started to ...flourish in the 50s. (stance 1, on noting the date of the story)

Also:

> Well, this first part is like...like it leaves us in

the air. You don't know exactly what they're talking about. (stance 2)

And:

Well, I'm waiting to see if it's cleared up in the following segment. (stance 5)

Sure, here they're preparing us for this. (stance 5)

Well, it couldn't be very pleasant. (stance 4)

After establishing more or less consistently an envisionment, he returns at the midpoint of the narrative (pauses 11 to 17) to step outside of his story envisionment:

Perhaps in the epoch from which he came, or where the other levels are; they...can only buy tickets...for trips within the city...that is, they can't get out. (stance 1)

But he says it with a lot of longing, right? That is, I don't know how he knows...this. (stance 2)

And:

Well, I'm going to go back to see the name of the place because they're talking about a place, and I don't know if it's the same. (stance 1) And also to check the name of the woman because his wife's name was mentioned, and I don't know if it's her. (stance 1)[11]

But, from pause 17, he begins to step outside to reflect and distance himself from the reading, with stance 5 predominating in the last two pauses:

But this is the funny thing about science fiction,

right? That things so illogical can move through time and come out logical. (stance 5)

Furthermore:

Well, it's funny to think about this...how...if this letter that was sent to him was written two days or so ago, how did it take all that time to get to him? Then if he continues writing, well it would almost be like carrying on correspondence, right?...That is, Sam the psychiatrist could be in constant communication. (stance 5)

In his post-protocol reflection, the student reiterates frequently on the marvelous aspect of science fiction that has time travel as its theme:

....all these stories that talk about time, or that travel through time...all that ...always is talked about with a certain nostalgia, right?

He remembers a story that was part of the course in "Science Fiction in English 2", "The Sound of Thunder" by Ray Bradbury, because it also has travelling back through time as its theme. He mentions parallels between "The Third Level" and the movie, "Back to the Future". And, like the other students, on responding to the researcher's question if the story has any relevance for Mexican readers, he responds affirmatively, pointing out the Metro system and the size of Mexico City.

It should be noted that although he had a low score on the TOEFL, he did not have any responses in stance 6, illogical

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inference.

Student E

Student E is a 23 year old male in his eleventh trimester in industrial engineering. He has attended two courses of science fiction in English. After these courses, he has not read any fiction in either English or Spanish. His latest readings in English were in journals like Chemical Unit Operations and Electronic Circuits. His TOEFL score was 33%, and his protocol lasted 27 minutes.

Differing from the other students, he jumps suddenly from stance 1 at the beginning to stance 3 (being in and moving through an envisionment). For example, in pause 2:

> Well, on reading this paragraph, I have the impression that he...this person...is looking for an escape from his daily problems. (stance 3)

In the first half of the story the only other stance apart from the third, is a new stance that most resembles the third; however, he enters this stance illogically interpreting the events in the story. I call this stance 6: "illogical or mistaken inference or connection". It is caused through errors in reading. In pause 7:

> Here is a short description of how...this person is thinking about himself in Central Park.... [The student is mistaking Central Park in New York for Grand Central Station.]

And in pause 8:

But, another of the things that I see is that he already is going back. [The protagonist is not going back at this point.]

Stance 6 repeatedly occurs after the second half of the story. An example is in pause 11:

And, well, he only buys two tickets and travels to another place. [He only wants to buy and travel.]

Also, in pause 14:

Here I understand that it deals with making a transaction with his money, which is considered antique, in order to change it for present day money and cover his necessities. [His money is not considered old, but rather counterfeit.]

Toward the end, stances 1 and 2 predominate with stance 6, precisely when one would expect the reader to be in stances 3, 4 and 5. He does not seem to capture the gist of the story.

In fact, he does not show any responses in stance 4, and only one in stance 5 in pause 12:

Well, here the central idea is a...little vision of how he's seeing the present era.

There is not much variety or movement through stances except in stance 6, illogical inference or connection. There is a lack of comprehension about what is really happening in many parts of the story. Given his low score on the TOEFL, one can conclude that his "errors" in the story are the result of an inadequate level of English. Although student D also had a low TOEFL score, he

had a very proactive reading, that is, constantly proposing and testing hypotheses; contrary to student E, student D displayed a wide variety of stances.

In his brief post-protocol reflection, student E captures the idea that the nostalgic return of the narrator to the past is a search for the tranquility that we do not have in the contemporary world. He is of the opinion that the story lacks scientific characteristics in order to be considered authentic science fiction, but he still likes the story.

Comments

It should be noted what was mentioned in the introduction: from this exploratory study the foremost conclusion is that adult readers of literature in English as a foreign language display the five stances related to the existence of envisionments proposed by Langer and Purcell-Gates, plus a sixth stance of misreading as evidenced in the protocols.

On analyzing more deeply these five protocols, it appears that students A, B, and D initially invest time trying to establish an envisionment. Student D takes the most time, but then his complete protocol was the most extensive. It was precisely these students who had the most coherent and elaborated protocols. On the other hand, the two most "superficial" protocols, those of students C and E, almost immediately enter stance 3, on an axis, in an envisionment. Toward the end of the story, it can be observed in the case of students A, B, and D the tendency to step out of an envisionment to reflect on their own

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experience (stance 4) or to react to the text or the reading process (stance 5). The special case of student D is remarkable; although he took double the amount of time as students A and B to read and his TOEFL score was low, he demonstrated more stances 4 and 5 (relating the text to previous experience and distancing from the reading act) than any other student. Perhaps it can be concluded that in his case the ability to relate the story to his own life and the practice of metacognition (stance 5) help compensate for a deficient linguistic ability. This conclusion would be coherent with current interactive theories of reading in a foreign language that show that comprehension is as much a "top-down" process as a "bottom-up" one.[12] In fact, we can say that student D's top-down reading was compensating for the deficiencies in his bottom-up processing. Students C and E did not show a similar pattern. And, as was noted, the new stance proposed in this study (the sixth, of illogical inference), was almost exclusively recorded by student E, who experienced comprehension errors in English.

I consider that we can conclude that it is beneficial in reading literature in a foreign language to demonstrate a wide range of stances (except stances 2 and 6) as well as the skill to use them when it is most appropriate. On observing the case of student D, we can tentatively conclude that the ability to relate the previous experience of the reader with the narrative and the use of metacognition are at least important as linguistic knowledge of the foreign language. Moreover, although Langer

affirms that stances 4 and 5 are not more important for being more "abstract", perhaps they <u>are</u> more valuable when the text is in a foreign language. As professors of literature, we ought to look for ways to stimulate this repertory in our students. Perhaps it could be through protocol models (of the teacher as well as the students themselves) or reading records in diaries, with the purpose of making students aware of their own reactions to literature. Maybe we could even speak of the utility of developing metacognitive abilities in relation to literary aesthetic experience.

Regarding other perspectives for research that would employ the stances of Langer and Purcell-Gates, I suggest that we ought to analyze if the Spanish-speaking reader experiences these same stances when reading the same genre in his/her own language. It would also be interesting to observe in a broader sampling if there are different patterns of stances according to gender. After identifying a sixth stance during this research, one would have to ask, Are there more stances to be discovered? Also, one could detect if there are differences in stances in the literary reading and non-fiction reading in English as a foreign language. All of these projects would provide us with empirical knowledge about real readers and their behavior during the act of reading, the contrary of the "implicit" reader of other theoreticians.

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Notes

1. I gratefully acknowledge the helpful comments of Javier Vivaldo on this paper.

2. Lee Zoreda, M. 1993. "A Qualitative Research Design for Literary Response in a Foreign Language". Paper presented at the Second Working Session Of the Ometeca Institute, Puebla, México, June 1993; forthcoming in Ometeca: Science and Literature (New Brunswick, NJ). "Metodología cualitativa para estudiar la recepción literaria en inglés". Paper presented at the Second National Conference on Linguistics, El Colegio de México, México, D.F., August 1993; forthcoming in Estudios de Lingüística Aplicada (CELE-UNAM, Mexico City).

3. Langer, J. 1989. "The Process of Understanding Literature". Report 2.1. Center for the Learning and Teaching of Literature. Albany: State University of New York; Purcell-Gates, V. 1990. "On the Outside Looking In: A Study of Remedial Readers' Meaning-Making While Reading Literature". Report 6.2. Center for the Learning and Teaching of Literature. Albany: State University of New York.

4. See also Alderson, J.C. & Short, M. 1989. "Reading Literature". Reading, Analysing and Teaching Literature. London: Longman: 92.

5. See Rosenblatt, L. 1978. The Reader, the Text, the Poem: The Transactional Theory of the Literary Work. Carbondale: Southern Illinois UP. Rosenblatt has observed two postures or kinds of reading: the efferent and the aesthetic. In the first, the reader attends to what he/she will extract from the text (information, the solution to a problem, etc.). In the second, the reader is concerned with what he/she is experiencing during the reading. The same text can be read in either way or as a mixture, but the aesthetic mode is that which we normally associate with a literary reading.

6. Finney, J. 1974 (1950). "The Third Level". Farrell, E. et al. Science Fiction/Fact. Glenview, IL: Scott, Foresman & Co.: 267-270.

7. Beach, R. 1993. A Teacher's Introduction to Reader-Response Theories. Urbana, IL: National Council of Teachers of English.

8. Among others, see: Cohen, A. & Hosenfeld, C. 1981. ""Some Uses of Mentalistic Data in Second Language Research". Language Learning 31: 285-314.

9. The original protocols are in Spanish.

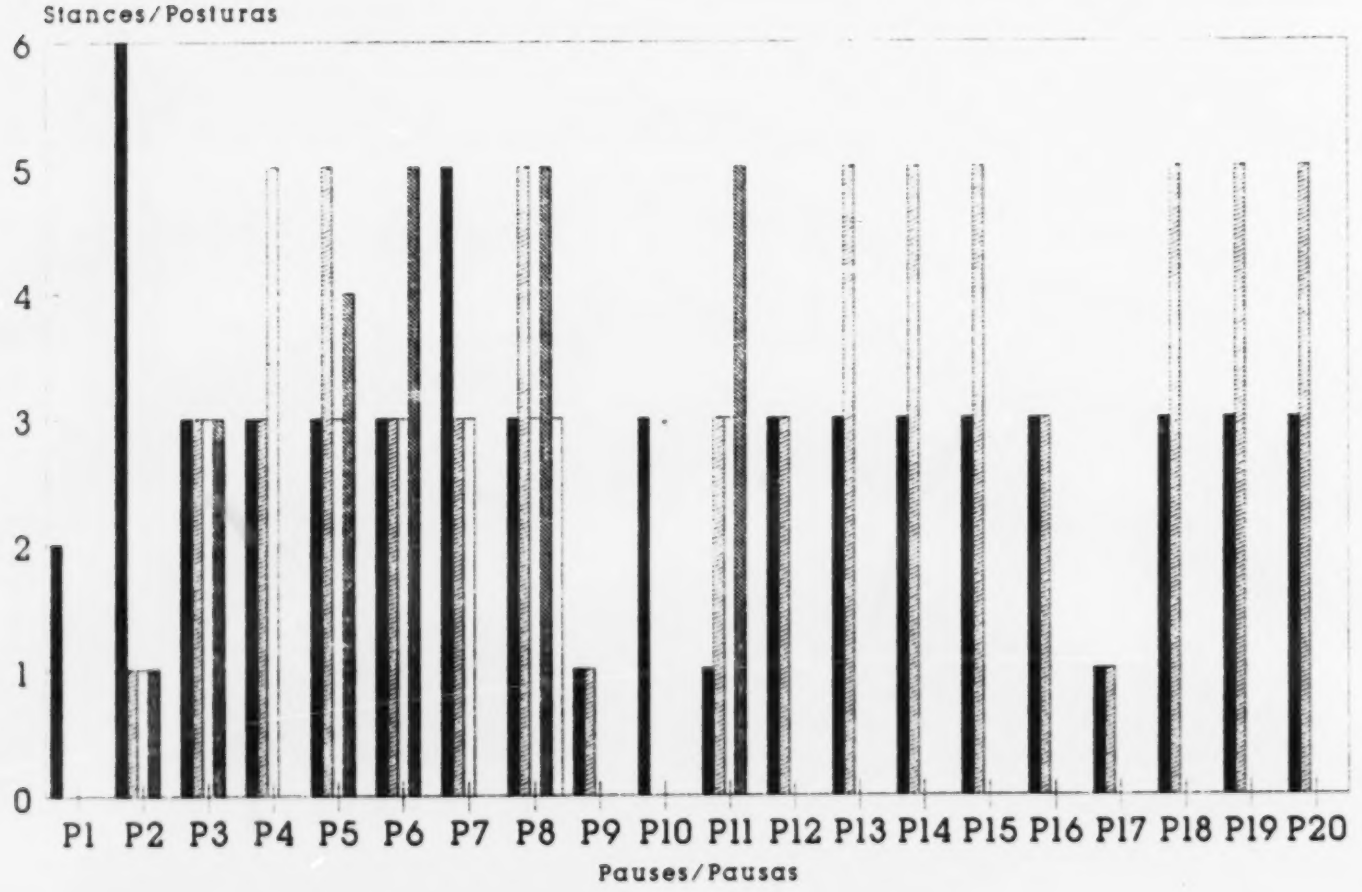
10. The student began his protocol in English but switched to Spanish according to my indications.

11. Going back in the reading to verify information or consulting a dictionary were interpreted as stance 1.

12. Carrell, P. 1987. "A View of Written Text as Communicative Interaction: Implications for Reading in a Second Language". Research in Reading in English as a Second Language. Devine, J. et al, eds. Washington; D:C.: TESOL.

READING ANALYSIS/ANALISIS DE LECTURA

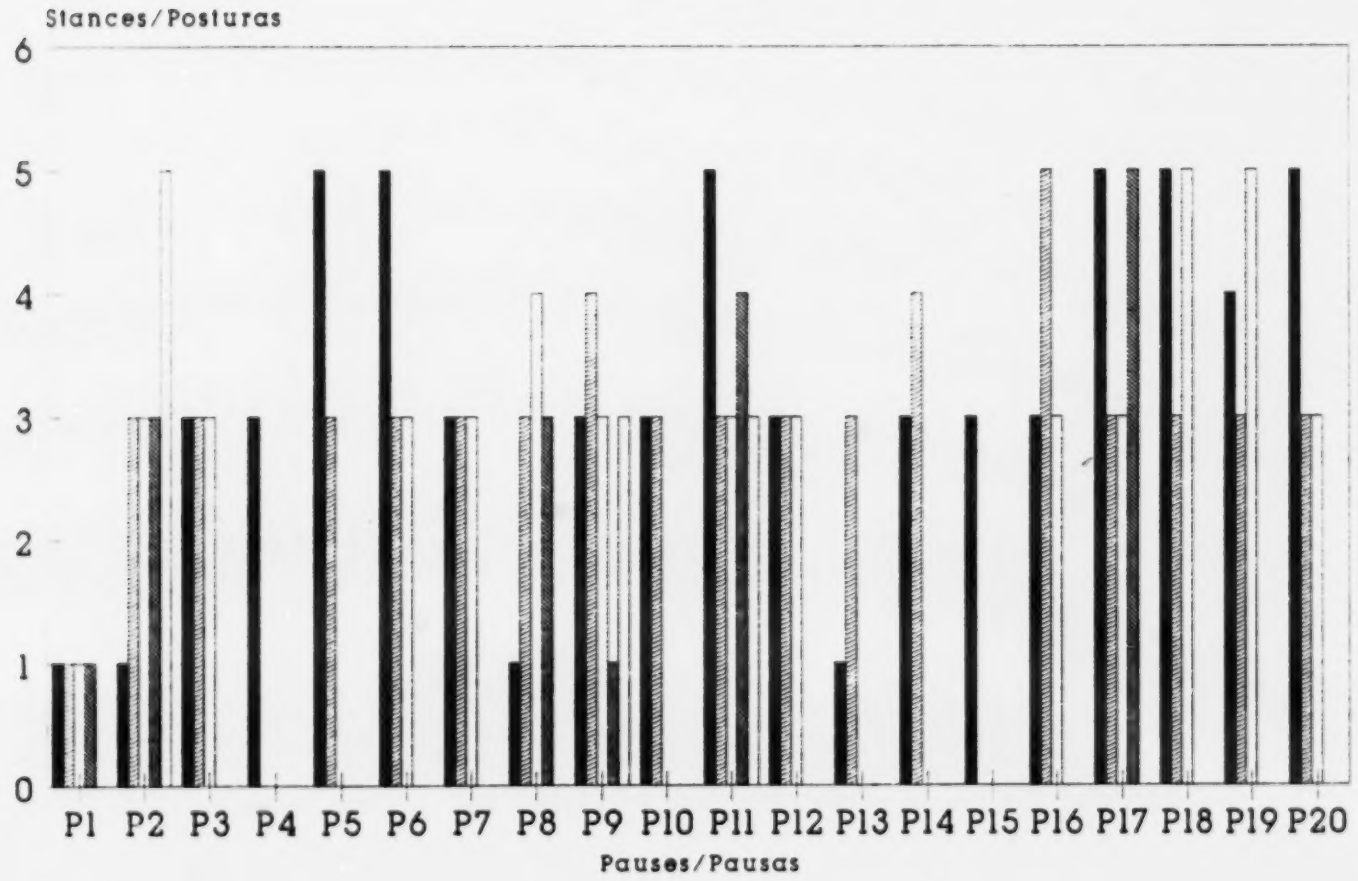
Student A/Estudiante A



Appendix A/Apéndice A - Zoreda 94

READING ANALYSIS/ANALISIS DE LECTURA

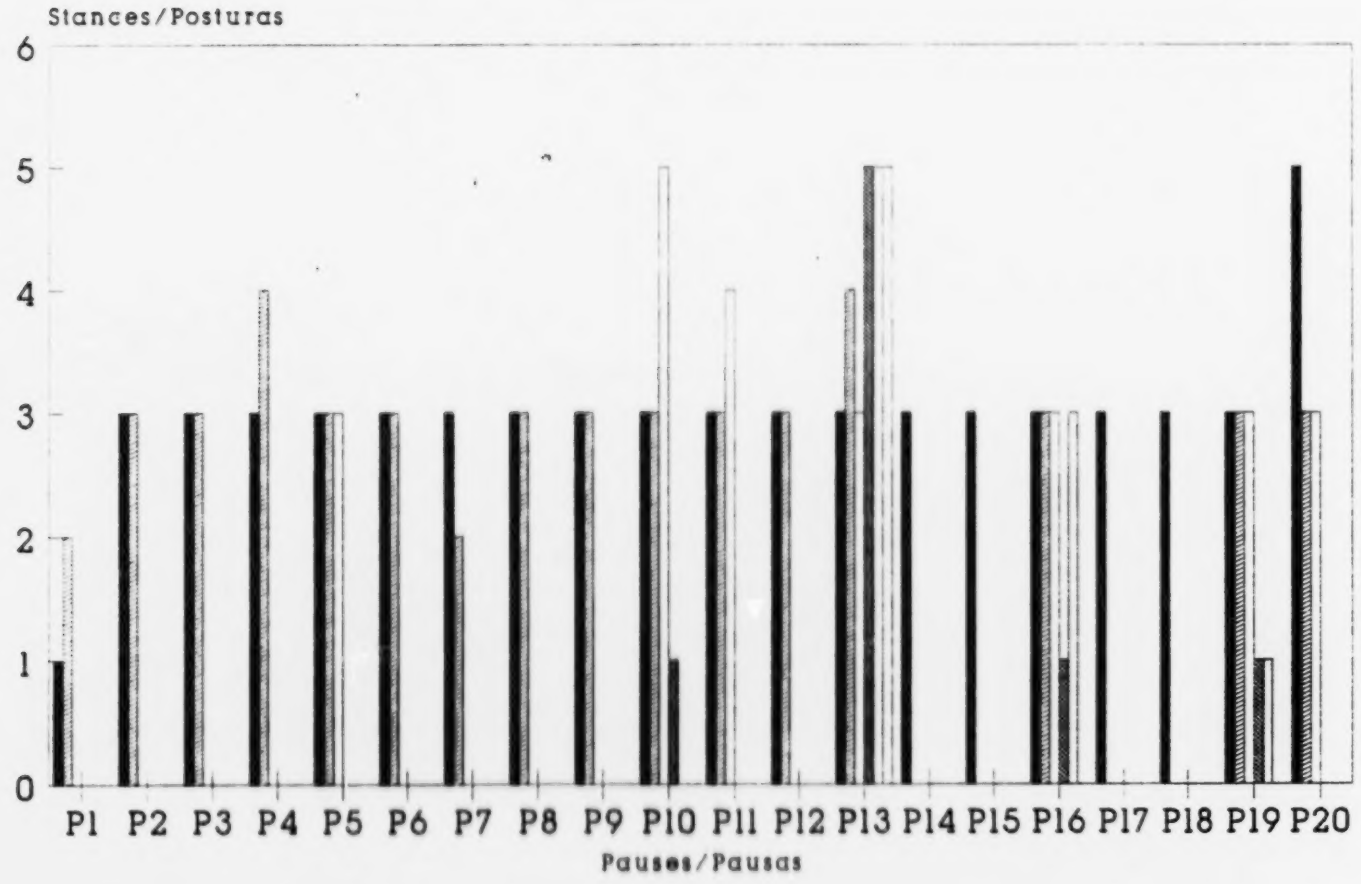
Student B/Estudiante B



Appendix B/Apéndice B - Zoreda 94

READING ANALYSIS/ANALISIS DE LECTURA

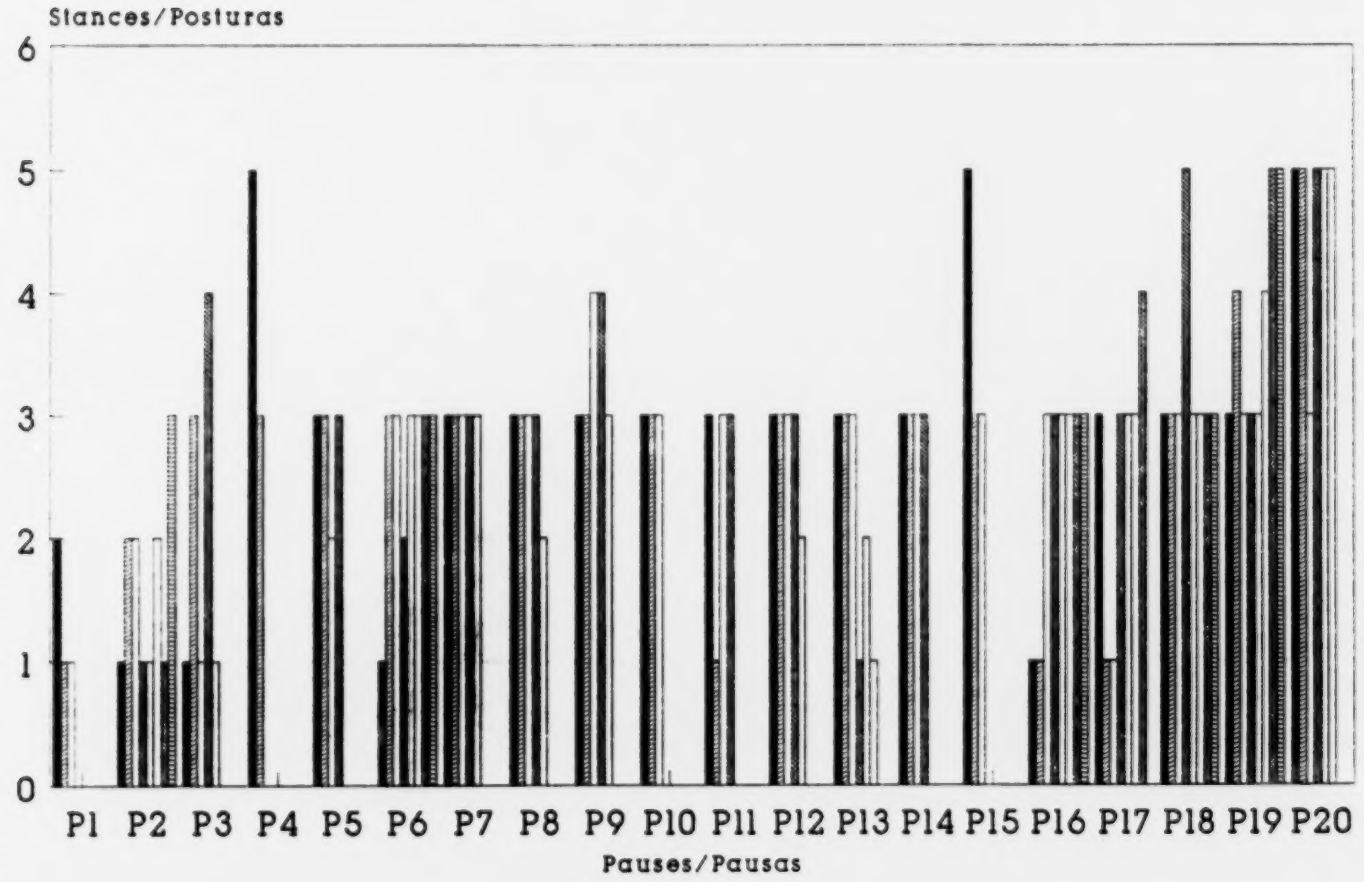
Student C/Estudiante C



Appendix C/Apéndice C - Zoreda 94

READING ANALYSIS/ANALISIS DE LECTURA

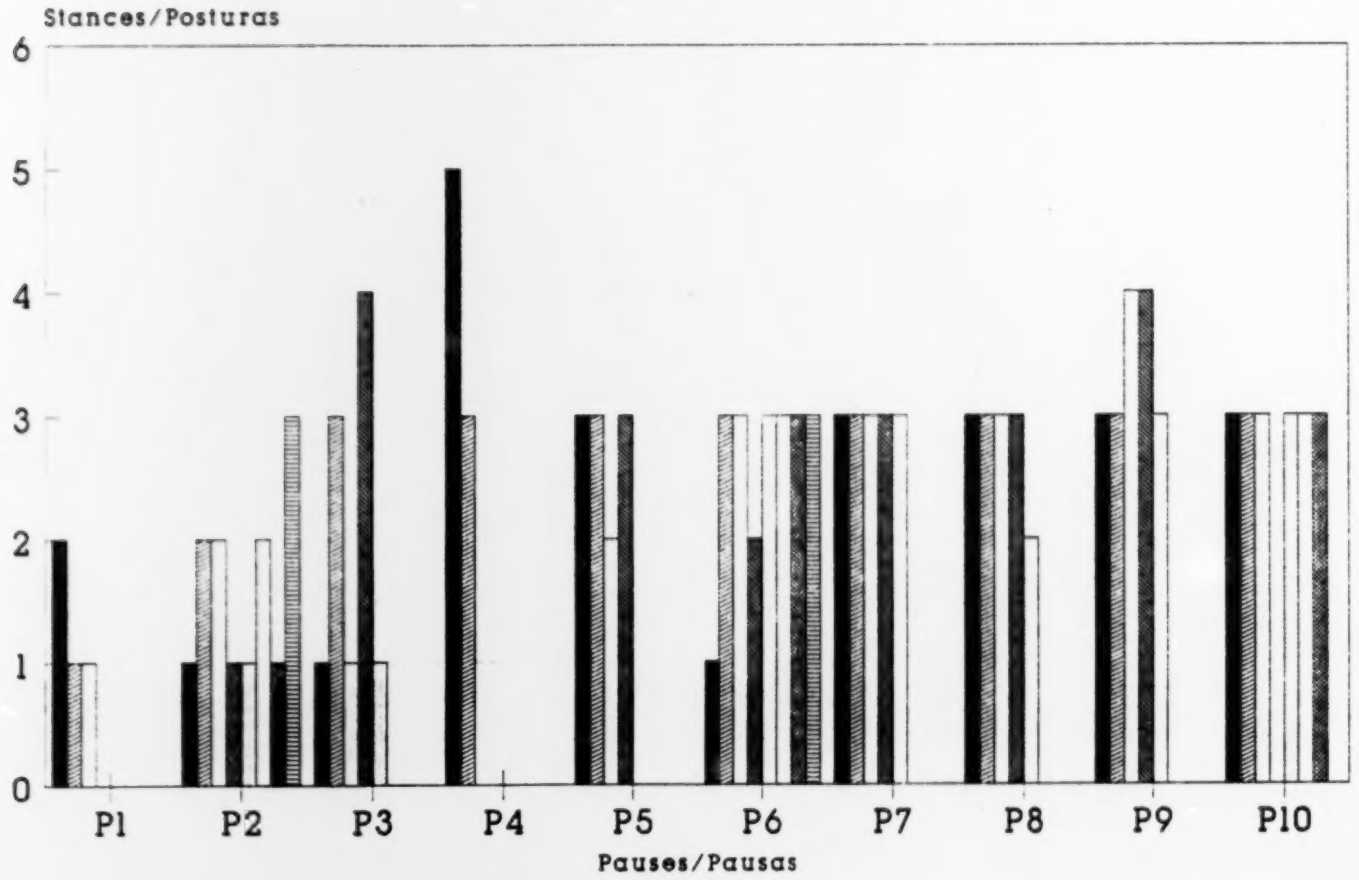
Student D/Estudiante D



Appendix D/Apéndice D - Zoreda 94

READING ANALYSIS/ANALISIS DE LECTURA

Student D/Estudiante D

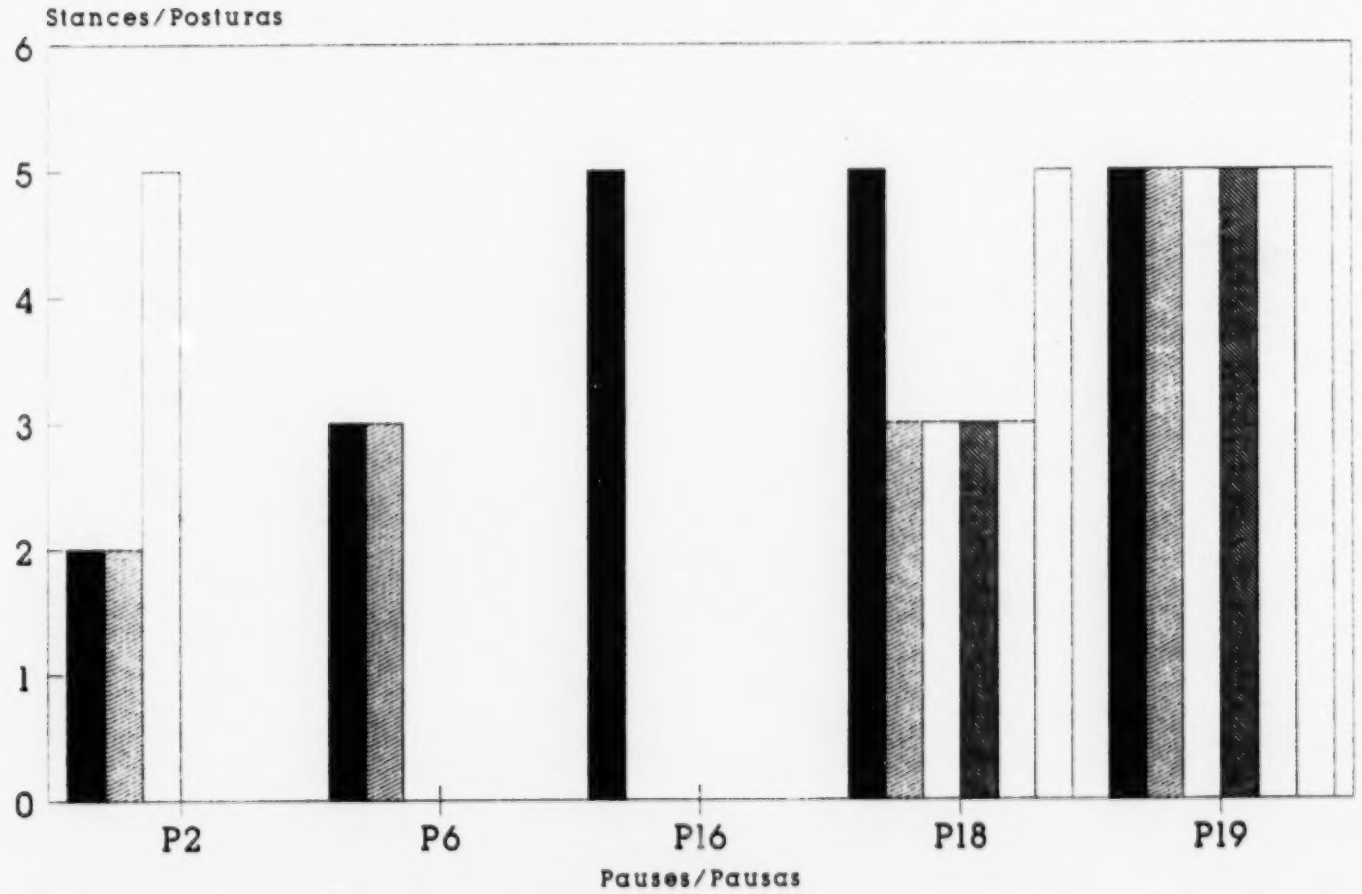


Appendix D/Apéndice D - Zoreda 94

READING ANALYSIS/ANALISIS DE LECTURA

Student D/Estudiante D

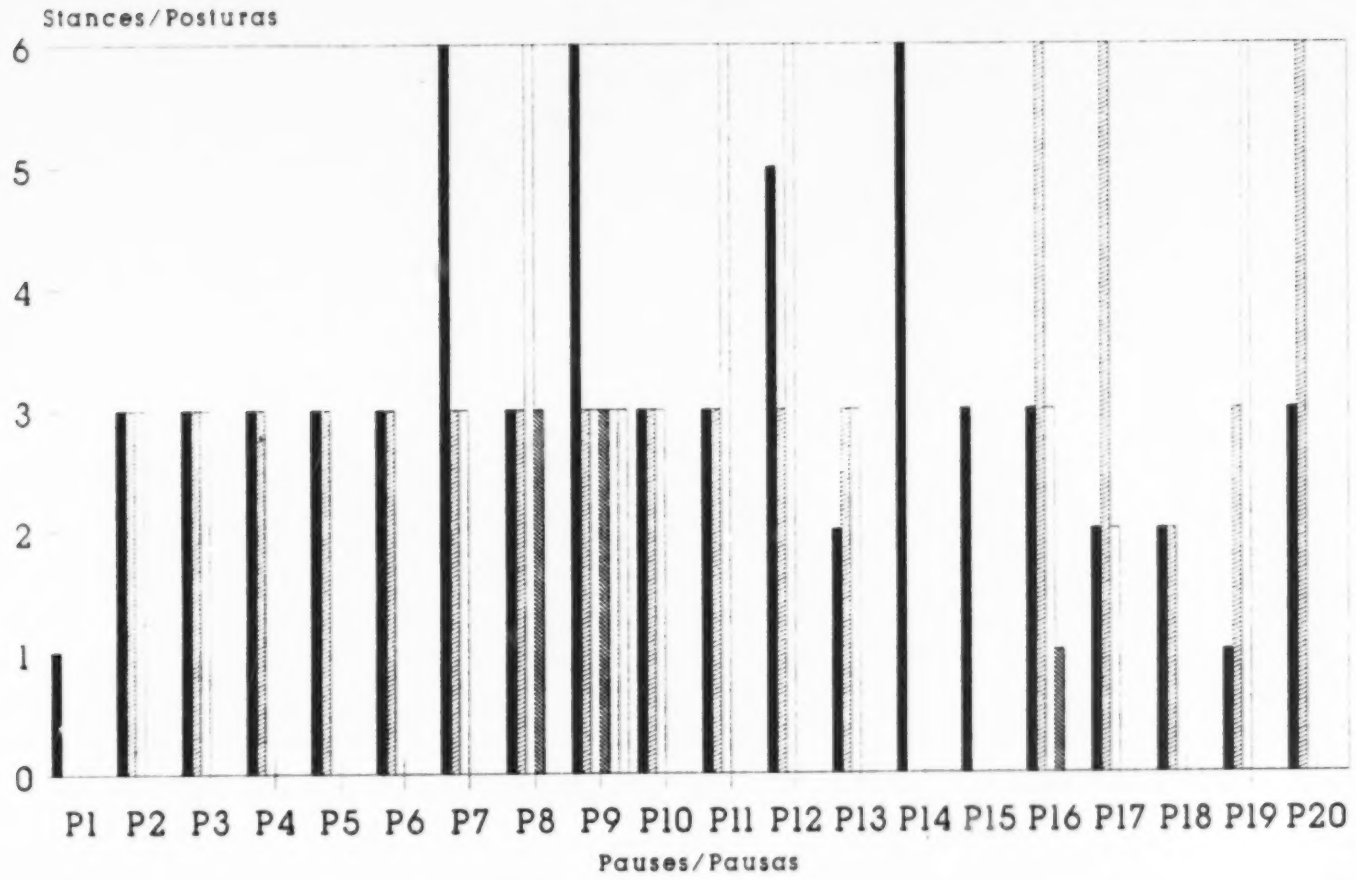
Extension/Extensión



Appendix D/Apéndice D - Zoreda 94

READING ANALYSIS/ANALISIS DE LECTURA

Student E/Estudiante E



Appendix E/Apéndice E - Zoreda 94